

Raymond Williams, "Realism" in Williams, Keywords (Oxford)

Seigfried Kracauer, "Cult of Distraction," and "The Mass Ornament" in
Kracauer, The Mass Ornament (Harvard) FOOTNOTES

Jean Epstein, "On Magnification," and "The Senses I (b), and "On Certain
Characteristics of Photogenie" in Abel, R., Ed. (1988). French Film Theory and Criticism: 1907-1939. Princeton, Princeton
UP. vol. 1. vol. 2 FOOTNOTES

B. Brecht "The Radio as an Apparatus of Communication" in Strauss, N.,
Ed. (1993). Radiotext(e). NY, Semiotext(e).

R. Arnheim "In Praise of Blindness" in Strauss, N., Ed. (1993).
Radiotext(e). NY, Semiotext(e).

Bazin "An Aesthetic of Reality" in Bazin, A. (1967). What Is Cinema?
Berkeley, U of CA. vol. II. Berkeley, U of CA.

Stephen Heath, "Narrative Space" in Heath, Questions of Cinema (Indiana)

BOOKS

The following books have been requested for two hour reserve in the library:

Abel, R., Ed. (1988). French Film Theory and Criticism: 1907-1939.
Princeton, Princeton UP. vol. 1

Abel, R., Ed. (1988). French Film Theory and Criticism: 1907-1939.
Princeton, Princeton UP. vol. 2

Arnheim, R. (1968). Film as Art. Berkeley, U of CA.

Aumont, J. and M. M. Alain Bergala, and Marc Vernet, (1992). Aesthetics of
Film. Austin, U of TX.

Balazs, B. (1970). Theory of the Film: Character and Growth of a New Art.
NY, Dover.

Bazin, A. (1967). What Is Cinema? Berkeley, U of CA.

Bazin, A. (1971). What is Cinema? vol. II. Berkeley, U of CA.

Browne, N., Ed. (1990). Cahiers du Cinéma, 1969-1972: The Politics of
Representation. Cambridge MA, Harvard UP.

Carson, D. and a. L. D. a. J. R. Welsch, Eds. (1994). Multiple Voices in
Feminist Film Criticism. Minneapolis, U of Minnesota Press

Eagle, H., Ed. (1981). Russian Formalist Film Theory. Ann Arbor, Michigan
Slavic Publications.

Hake, S. (1993). The Cinema's Third Machine: Writing on film in Germany,
1907-1933. Lincoln, U of NE.

Heath, S. (1981). Questions of Cinema. Bloomington, Indiana UP.

Kracauer, S. (1960). *Theory of Film: The Redemption of Physical Reality*. NY, Oxford UP.

Mast, G., Ed. (1982). *The Movies in Our Midst*. Chicago, U of Chicago.

Metz, C. (1974). *Film Language: A Semiotics of the Cinema*. NY, Oxford.

Michelson, A., Ed. (1984). *Kino-Eye: The Writings of Dziga Vertov*. Berkeley, U of CA.

Munsterberg, H. (1970). *The Film: A Psychological Study: The Silent Photoplay in 1916*. NY, Dover.

Nichols, B., Ed. (1976). *Movies and Methods*. Berkeley, U of CA.

Nichols, B., Ed. (1985). *Movies and Methods II*. Berkeley, U of CA.

Richter, H. *The Struggle for Film*.

Rosen, P., Ed. (1986). *Narrative, Appartus, Ideology: A Film Theory Reader*. NY, Columbia UP.

Sarris, A. (1968). *The American Cinema: Directors and directions, 1929-1968*. NY, E. P. Dutton.

Sontag, S. (1966). *Against Interpretation and Other Essays*. NY, Farrar, Straus & Giroux.

Strauss, N., Ed. (1993). *Radiotext(e)*. NY, Semiotext(e).

Taylor, R. and I. Christie, Eds. (1988). *The Film Factory: Russian and Soviet Cinema in Documents, 1896-1939*. Cambridge MA, Harvard UP.

Wollen, P. (1972). *Signs and Meaning in the Cinema*. Bloomington, Indiana UP.

Wollen, P. (1982). *Readings and Writings: Semiotic Counter-Strategies*. London, Verso.